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SIBELIUS

Op. 87 No. 2

Humoresque II

pour Violon solo avec accompagnement d'orchestre

Partition d'orchestre

KJØBENHAVN & LEIPZIG.
WILHELM HANSEN, MUSIK-FORLAG.
KRISTIANIA & BERGEN
NORSK MUSIK-FORLAG
GÖTEBORG - STOCKHOLM - MALMÖ
A. B. NORDISKA MUSIKFÖRLAGET

WILHELM HANSEN EDITION



Humoresque II

pour Violon solo avec accompagnement d'orchestre

par

Jean Sibelius

Op. 87 No. 2

Partition d'orchestre

Parties d'orchestre

Doublures



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NORSK MUSIK-FORLAG A. B. NORDISKA MUSIKFÖRLAGET

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Edited and revised by Julia A. Burt. New York

Ejendom for Finland: R. E. Westerlund, Helsingfors





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HUMORESQUE II

JEAN SIBELIUS, Op. 87, Nr. 2

Allegro assai

Corni I-II in F

Timpani

Violino solo

Violino I

Violino II

Viola

Violoncelli

Bassi

First system of a musical score. The piano part consists of a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The solo violin part is in treble clef with the same key signature. The score is divided into six measures. In the third measure, the violin has a dynamic marking of *f* and a *sul G* instruction. The piano part has a dynamic marking of *p* in the first measure and *mf* in the fifth measure. The system is labeled 'A' at the end.

Second system of the musical score, continuing from the first system. It features the same piano and solo violin parts. The piano part has a dynamic marking of *p* in the first measure and *mp* in the fifth measure. The solo violin part continues with various melodic lines. The system is labeled 'A' at the end.

First system of musical notation, measures 1 through 6. The score is written for a large ensemble, including strings and woodwinds. The key signature has two sharps (F# and C#). The first measure (measure 1) features a *mf* (mezzo-forte) dynamic marking. The second measure (measure 2) features a *mp* (mezzo-piano) dynamic marking. The third measure (measure 3) features a *pp* (pianissimo) dynamic marking. The fourth measure (measure 4) features a *mp* dynamic marking. The fifth measure (measure 5) features a *pp* dynamic marking. The sixth measure (measure 6) features a *pp* dynamic marking. The notation includes various musical symbols such as notes, rests, and slurs.

Second system of musical notation, measures 7 through 12. The score continues the musical piece. The key signature remains two sharps. The first measure (measure 7) features a *pizz.* (pizzicato) dynamic marking. The second measure (measure 8) features an *arco* (arco) dynamic marking. The third measure (measure 9) features a *dolce* (dolce) dynamic marking. The fourth measure (measure 10) features a *p* (piano) dynamic marking. The fifth measure (measure 11) features a *p* dynamic marking. The sixth measure (measure 12) features a *p* dynamic marking. The notation includes various musical symbols such as notes, rests, and slurs.

B

pp

poco f

mf

dim

mf

mf

mf

B^p

Musical score for "L'Espresso" by Debussy, Op. 27, No. 1. The score is for piano and includes staves for the right hand, left hand, and a double bass line. The key signature is one sharp (F#) and the time signature is 3/4. The score is marked with "p" (piano) and "sul G" (sul G).

First system of a musical score, measures 1 through 7. The score is written for a large ensemble, including strings and woodwinds. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Second system of a musical score, measures 8 through 14. The score continues the ensemble arrangement. Measure 8 is marked with a 'C' time signature. Measure 11 is marked with a 'II' time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature remains one sharp (F#).

Musical score for the first system, measures 1-6. The score includes staves for strings, woodwinds, and brass. Key markings include *pizz.* (pizzicato), *arco* (arco), and *Tutti*.

Musical score for the second system, measures 7-12. The score includes staves for strings, woodwinds, and brass. Key markings include *sempre p*, *sul G*, *cresc.*, *poco*, *a*, and *pp*.

D

9

System D, measures 1-5. The score is in 2/4 time and D major. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand. The piano part includes a series of chords and a melodic line. The right hand part includes a series of chords and a melodic line. The score is marked with *ppp* and *a* *poco*. The first measure is marked with *ppp* and *a* *poco*. The second measure is marked with *poco*. The third measure is marked with *ppp* and *a* *poco*. The fourth measure is marked with *poco*. The fifth measure is marked with *a* *poco*.

D

System D, measures 6-10. The score is in 2/4 time and D major. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand. The piano part includes a series of chords and a melodic line. The right hand part includes a series of chords and a melodic line. The score is marked with *dim.*, *pochett.*, *cresc.*, *molto*, *f*, and *sul G*. The sixth measure is marked with *dim.* and *pochett.*. The seventh measure is marked with *cresc.* and *molto*. The eighth measure is marked with *f*. The ninth measure is marked with *sul G*. The tenth measure is marked with *f*.

musical score for the first system, measures 1-6. The score is written for a large ensemble, including strings and woodwinds. The key signature is one sharp (F#) and the time signature is 2/4. The first measure features a *morendo* marking. The second measure has a *ppp* marking. The third measure has a *mf* marking. The fourth measure has a *mf* marking. The fifth measure has a *mf* marking. The sixth measure has a *div.* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

musical score for the second system, measures 7-12. The score continues the musical piece. The key signature remains one sharp (F#) and the time signature is 2/4. The seventh measure has a *ppp* marking. The eighth measure has a *dim.* marking. The ninth measure has a *dim.* marking. The tenth measure has a *pp* marking. The eleventh measure has a *pp* marking. The twelfth measure has a *pp* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

E.

11

System E, measures 1-6. The score is for a piano and strings. The piano part (measures 1-6) is in E major and 4/4 time. The strings (measures 1-6) are in E major and 4/4 time. The piano part features a melodic line in the right hand and a supporting line in the left hand. The strings provide harmonic support with sustained notes and moving lines. Dynamics include *p* (piano) and *pp* (pianissimo).

E

System E, measures 7-12. The score continues from the previous system. The piano part (measures 7-12) is in E major and 4/4 time. The strings (measures 7-12) are in E major and 4/4 time. The piano part features a melodic line in the right hand and a supporting line in the left hand. The strings provide harmonic support with sustained notes and moving lines. Dynamics include *cresc.* (crescendo), *ppp* (pianissimo), and *p* (piano).

Musical score for the first system, measures 1-6. The score is written for a piano and a single bassoon. The piano part consists of five staves (treble and bass clefs). The bassoon part is on a single staff. The key signature is one flat (B-flat). The time signature is 4/4. The score begins with a *pp subito* marking. The piano part features a complex rhythmic pattern of eighth and sixteenth notes. The bassoon part has a melodic line with some rests. The system ends with a *pp* marking.

Musical score for the second system, measures 7-12. The score continues from the first system. The piano part consists of five staves (treble and bass clefs). The bassoon part is on a single staff. The key signature is one flat (B-flat). The time signature is 4/4. The system begins with a *pp* marking. The piano part features a complex rhythmic pattern of eighth and sixteenth notes. The bassoon part has a melodic line with some rests. The system ends with a *pp* marking.

[illegible]

pp *string.* *II* *Poco rallent.*

pp *cresc.* *e* *string.*

Largamente *a tempo* *dim.* *p* *Stretto*

poco f *ten.* *ten.* *dim.* *poco f* *sul G* *mp* *p* *f* *f* *p* *a tempo* *dim.* *p*

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Nr.	
	Flöte und Klavier.
182	Neupert. Resignation, Studie, bearb. von Joachim Andersen
1285	Svendsen. Op. 26, Romanze, G-dur (<i>Barge</i>)
	Flöte und Harmonium.
683	Bull-Svendsen. Sehnsucht der Sennerin (<i>Aug. Reinhard</i>)
	Flöte, Oboe und Klarinette (in B) mit Klavier.
1078	Amberg. Suite Seguedille. Devant la Cathédrale. Rondo villagoise.
	Oboe und Klavier.
1208	Henriques, Robert. Op. 16, Suite Prélude. Pastorale. Epilogue.
	Klarinette und Klavier.
	Miskow. Drei Stücke.
1101	— Nr. 1. Sérénade
1102	— „ 2. Scherzo
1103	— „ 3. Allegretto fantasia
	Kornett und Klavier.
900	Hansen, Th. Op. 18, Sonate in Es-dur
1306	— Konzert-Walzer (oder Clarinette)
1132	Sehested. Suite in B
	Waldhorn und Klavier.
1025	Rasmussen. Op. 11, Stimmung und Nocturne, zwei Solostücke
	Orchester.
	I. Symphonische und Unterhaltungs-Musik für Orchester.
	Alfvén. Op. 19, Midsommervaka, schwedische Rhapsodie.
1209	— Partitur
1209 a	— Stimmen
	— Dubletten: V. I, II, Va. je
	— Vc., B. je
	Alnäs. Op. 8, Variations symphoniques sur un thème original.
910	— Partitur
910 a	— Stimmen
	— Dubletten: V. I, II, Vc., B. je
	— Va. je
	Bendix, Victor. Das Scherzo aus Beethovens C-moll Sinfonie.
1327	— Partitur
	Berwald. Symphonie singulière.
1373	— Partitur
1373 a	— Stimmen
	— Dubletten: V. I, II, Va., Vc., B.
	Börresen. Op. 6, Polonaise in C-dur
975	— Partitur
975 a	— Stimmen
	— Dubletten: V. I.
	— V. II, Va., Vc., B. je
	Gade. Brautwalzer aus dem Ballett „Eine Volkssage“
1150	— Partitur
	Glass. Op. 27, Sommerleben, Suite.
	I. Der erste Sommertag. II. Waldidyll.
	III. Auf Wald und Wiese. IV. In der Dämmerung. V. Bauernfest.
846	— Partitur
846 a	— Stimmen
	Halvorsen. DRAMATISCHE SUITEN.
	— Op. 18, Erste Suite: Tordenskjold. Drei Stücke aus der Musik zu J. B. Bulls historischem Schauspiel „Tordenskjold“.
970	— Partitur
950 a	— Stimmen
	— Jede Dublette
	— II. Kriegsmarsch.
922	— Partitur
922 a	— Stimmen
	— Jede Dublette

Nr.	
	I. Symphonische und Unterhaltungs-Musik für Orchester.
	Halvorsen. DRAMATISCHE SUITEN.
	— Op. 18, Erste Suite: Tordenskjold. (Fortsetzung.)
	— III. Trauermarsch.
944	— Partitur
944 a	— Stimmen
	— Jede Dublette
	— Op. 17, Zweite Suite: Gurre. Fünf Stücke aus der Musik zu Holger Drachmann's Gurre.
	— I. Abendlandschaft.
1020	— Partitur
1020 a	— Stimmen
	— Dubletten: V. I, II, Vc. je
	— Va., B. je
	— Ia) Erste Begegnung.
1042	— Partitur
1042 a	— Stimmen
	— Dubletten: V. I
	— V. II, Va., Vc., B. je
	— II. Sommernachtshochzeit.
1038	— Partitur
1038 a	— Stimmen
	— Dubletten: V. I, II, Vc., B. je
	— Va.
	— IIa) Introduction und Serenade.
1041	— Partitur
1041 a	— Stimmen
	— Dubletten: V. I, II, Va. je
	— Vc., B. je
	— III. Weh, König Volmer! (Marcia funebre).
1040	— Partitur
1040 a	— Stimmen
	— Dubletten: V. I, II, Va., Vc. je
	— B.
	— Op. 19, Dritte Suite: Der König. Drei Stücke aus der Musik zu Björnstjerne Björnsons Drama „Der König“.
	— I. Symphonisches Intermezzo.
1056	— Partitur
1056 a	— Stimmen
	— Dubletten: V. I, II, Va. je
	— Vc., B. je
	— II. Tanz der Hirtenmädchen.
1044	— Partitur
1044 a	— Stimmen
	— Dubletten: V. I
	— V. II, Va., Vc., B. je
	— III. Elegie.
1057	— Partitur
1057 a	— Stimmen
	— Dubletten: V. II
	— V. I, Va., Vc., B. je
	— Op. 21, Vierte Suite: „Fossegrimen“ (Zauberstück v. Sigurd Eldegard).
	I. Huldre-Tanz. II. Brautmarsch. III. Melodrama und Auds Lied. IV. Fanitullen.
1156	— Partitur
1156 a	— Stimmen
	— Dubletten: V. II
	— V. I, Va. je
	— Vc.
	— B.
	— Tanzscene aus „Königin Tamara“, Orientalisches Charakterstück.
1055	— Partitur
1055 a	— Stimmen
	— Dubletten: V. I
	— Va.
	— V. II, Vc., B. je
	Hartmann, Emil. Op. 25, Eine nordische Heerfahrt, Ouverture.
867	— Partitur
867 a	— Stimmen
	Hartmann, J. P. E. Op. 44, Klein Kirsten, Ouverture.
1117	— Partitur
1117 a	— Stimmen
	Henriques, Fini. „Völund der Schmied“, Suite für Orchester.
	— I. Lebenstraum.
1268	— Partitur
1268 a	— Stimmen
	— II. Elfantanz.
1269	— Partitur
1269 a	— Stimmen
	— III. Völunds Klage.
1270	— Partitur
1270 a	— Stimmen
	— IV. Ouverture.
1271	— Partitur
1271 a	— Stimmen
	Lange-Müller. Op. 3, In der Alhambra, Suite.
	Nr. 1. Im Myrtenhofe. 2. In der Halle der Gesandten. 3. In der Halle der Abencerragen. 4. Im Löwenhofe. 5. Im Garten Lindarajas.
1145	— Partitur
1145 a	— Stimmen
	— Jede Dublette

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I. Symphonische und Unterhaltungsmusik für Orchester.

- Nielsen, Carl. Op. 16, Die vier Temperamente, Suite.
I. Allegro collettico. II. Allegro comodo e flematico. III. Andante melancolico. IV. Allegro sanguineo.
959 — Partitur
959 a — Stimmen (in Abschrift).
1149 — Op. 17, Helios-Ouverture.
1149 — Partitur
1149 a — Stimmen
1149 a — Jede Dublette
Nielsen, Ludolf. Op. 19, Symphonie Nr. 2, E-dur.
1377 a — Partitur
1377 b — Stimmen
1377 b — Jede Dublette
Selmer. Op. 4, Scène funèbre.
622 — Partitur
622 a — Stimmen
622 a — Jede Dublette
Sinding. Op. 42, Rondo infinito.
336 — Partitur
336 a — Stimmen
336 a — Dubletten: V. I, II, Va. je
B.
Stenhammar, Vilh. Op. 24, „Midvinter“, Schwedische Rhapsodie für Orchester.
1375 a — Partitur
1375 b — Stimmen
1375 b — Dubletten: V. I, II, Va. je
Vc., B.
Svendsen. Op. 11, Zorahayda, Legende.
584 — Partitur
584 a — Stimmen
584 a — Jede Dublette
586 — Partitur
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586 a — Jede Dublette
591 — Op. 17, Rhapsodie norvégienne Nr. 1.
591 — Partitur
591 a — Stimmen
591 a — Jede Dublette
594 — Op. 19, Rhapsodie norvégienne Nr. 2.
594 — Partitur
594 a — Stimmen
594 a — Jede Dublette
597 — Op. 21, Rhapsodie norvégienne Nr. 3.
597 — Partitur
597 a — Stimmen
597 a — Jede Dublette
600 — Op. 22, Rhapsodie norvégienne Nr. 4.
600 — Partitur
600 a — Stimmen
600 a — Jede Dublette
1381 — Andante funèbre.
1381 — Partitur
1381 — Stimmen
1381 — Jede Dublette
Washington-Magnus. Op. 5, Frithjofs Heimkehr, symphonische Dichtung.
845 — Partitur
845 a — Stimmen
845 a — Dubletten je

II. Streichorchester.

- Amberg. Babillage de minuit, Humoresque pour instruments à cordes.
1106 — Partitur und Stimmen
1106 — Jede Dublette
Barnekow. Op. 29, Idyllen.
1345 — Partitur
1345 a — Stimmen
1345 a — Dubletten: Viol. I, II, Viola, Vc. je
Bass
Svendsen. Op. 26, Romanze in G-dur.
603 — Partitur
603 a — Stimmen
603 a — Jede Dublette
619 — Abendlied von Rob. Schumann, für Streichinstrumente.
619 a — Partitur
619 a — Stimmen
619 a — Jede Dublette
620 — Sehnsucht der Sennerin, Melodie von Ole Bull, harmonisiert für Streichinstrumente.
620 — Partitur
620 a — Stimmen
620 a — Jede Dublette
621 — Nr. 1. Allt under himmelens fäste. 2. Du gamla, du friska, du fjellhöga Nord.
621 — Partitur
621 a — Stimmen
621 a — Jede Dublette

Nr.

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für Klavier, Harmonium, Violine und Violoncell (Violine II und Viola ad lib.)

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1495 7. Svendsen. Andante funèbre
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1497 9. Gade. Hochzeitswalzer aus dem Ballett „Eine Volkssage“
1498 10. Boieldieu. Der Kalif von Bagdad, Ouverture
1499 11. Halvorsen. Einzugsmarsch der Bojaren

IV. Klavier mit Orchester.

- Amberg. Mazurek avec accompagnement d'instruments à cordes.
916 — Partitur und Stimmen
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1032 Malling. Op. 43, Konzert (C-moll)
1032 — Partitur und Orchester-Stimmen je
1032 — Solostimme
Sinding. Op. 6, Konzert (Des-dur).
847 — Partitur
847 a — Stimmen
847 a — Solostimme mit II. Klavier
Stenhammar. Op. 23, II. Konzert.
1342 — Solostimme mit II. Klavier

V. Violine mit Orchester.

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1294 — Solostimme mit Klavier
Halvorsen. Andante religioso in G-moll.
915 — Partitur
915 — Solostimme
915 a — Stimmen
915 a — Dubletten je
915 a — Solostimme mit Klavier od. Orgel
Hubay. Op. 60, „Azt mondják“, Scènes de la Csárda Nr. 8.
1015 — Partitur
1015 a — Stimmen
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Nielsen, Ludolf. Op. 9, Berceuse in D-dur mit Streichinstrumenten.
1114 — Partitur und Stimmen
1114 — Dublierstimmen je
1114 — Solostimme mit Klavier
Sinding. Op. 45, Konzert in A-dur.
406 — Partitur
406 a — Stimmen
406 a — Dubletten: V. I, II, Va., Vc. je
Bass
— Solostimme mit Klavier
— Op. 46, Legende in B-dur.
636 — Partitur
636 a — Stimmen
636 a — Dubletten je
636 a — Solostimme mit Klavier
Svendsen. Op. 26, Romanze in G-dur.
603 — Partitur
603 a — Stimmen
603 a — Jede Dublette
603 a — Solostimme mit Klavier
603 a — Sehnsucht der Sennerin, Melodie von Ole Bull, harmonisiert für Violine mit Streichinstrumente.
1507 — Partitur und Stimmen
1507 — Jede Dublette
1507 — Solostimme mit Klavier

VI. Violoncell mit Orchester.

- Glass. Op. 31, Frühlingslied (Chant du printemps).
890 — Partitur
890 a — Stimmen
890 a — Dubletten je
890 a — Solostimme mit Klavier

Orgel solo.

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